THE MIDWEST
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Clean Green

Manufacturing in the Midwest is generally written off as a thing of the past. And while no one is under the impression that Chicago will recapture its status as "hog butcher to the world," manufacturing still plays an important role in the city's economy.

Workers broke ground in March on a new plant in the Pullman neighborhood, which will bring 100 manufacturing jobs to the South **continued on page 7**


COURTESY SHELBOURNE

CHICAGO SPIRE COURT FILINGS SPUR SPECULATION

ASPIRING HEIGHT

It has been said that Chicagoans make no little plans, so those who still hold out hope for Santiago Calatrava's lakefront supertall here may be honoring a local pastime of looking ahead. Another angle would focus on the stack of court filings and debt notices piled as deep as the unfilled cofferdam at 400 North Lake Shore Drive.

If built, the 2,000-foot-tall tower would be the tallest in **continued on page 4**

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VIÑOLY OVERHAUL OF THE CLEVELAND MUSEUM OF ART OPENS

INDOOR ARCHITECTURE

Cleveland's Museum of Art recently completed a ten-year long renovation and addition project, restructuring the campus of attached buildings into a more cohesive whole and adding an expansive, sweeping glass canopy. Originally composed of a neoclassical building built circa 1916, the museum **continued on page 4**


BRAD FEINKNOPF


THE LICKING COUNTY FOUNDATION

LOUIS SULLIVAN'S OHIO JEWEL BOX IN THE ROUGH GETS POLISHED

SHINE ON

Architects and historians alike will be pleased to find that one of Louis H. Sullivan's "Jewel Box" bank buildings is slated for restoration. Recently donated to the Licking County Foundation of Newark, Ohio, "the Home Bank building will help to rejuvenate Newark's townscape and be available again to the public for its enjoyment and education," said Connie Hawk, Director of the Licking County Foundation and the Sullivan Building Preservation Fund. The bank building, originally named the Home Building Association Company, is located at One North Third Street in downtown Newark—approximately a 45-minute drive east of Columbus, Ohio.

Toward the end of his career, Sullivan designed a series of eight bank buildings scattered throughout the Midwest, affectionately referred to as the "Jewel Box" banks. The Newark bank **continued on page 2**



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BACK TO THE FUTURE WITH MIDWEST MANUFACTURING

In late February, President Barack Obama announced the creation of two new Midwestern manufacturing hubs in Detroit and Chicago. The program's first pilot project launched in Youngstown, Ohio, last year. The Youngstown hub is focused on 3D printing. Obama said the goal is to establish 45 such "regional hubs," which are based on a German model, over the next 10 years. Germany, it should be noted, has 60 such hubs.

Detroit's will focus on lightweight and modern metals manufacturing, while Chicago's charge is to lead innovation in digital manufacturing and design technologies. The federal government will provide $70 million in funding to each, the White House said. Private institutions like state and local governments, universities, and industry are expected to kick in $250 million more to what is formally called the Digital Manufacturing and Design Innovation Institute.

The Defense Department ran a bidding process in which Chicago competed against several other regions of the country. That private funding is apparently what helped Chicago beat out the Massachusetts Institute of Technology and an aerospace hub in Huntsville, Alabama, in the bidding for the national digital manufacturing institute. Only $16 million of the additional $250 million came from the state, with the rest coming from the likes of General Electric, Rolls-Royce, Procter & Gamble, Siemens, Lockheed Martin, Dow Chemical, and others.

Manufacturing in the Midwest—could this "back to the future" strategy pay off?

After Chicago's post-industrial fall from grace, Mayor Richard M. Daley championed financial markets and tourism as the city's new lifeblood. Today that paradigm is largely unchanged, economically speaking, but emerging as we are from a catastrophic financial crisis, it may be time to look elsewhere for support.

The U.S. lost one third of its manufacturing jobs during the 2000s alone, Obama said at the announcement, but has gained back some of those jobs since. Still, the U.S. has more than half a million fewer manufacturing jobs than before 2000, despite recent gains. It is true advanced manufacturing may not be as labor-intensive as the industries that built the American Midwest. But its potential to create new technology is greater. If Chicago captures any of the new businesses that result, it could be a boon for the region. Industrial designers and engineers should be as intrigued by the potential of these manufacturing hubs as are the captains of industry who hope to land the next billion-dollar idea.

Chicago's hub will be located, fittingly, on the North end of Goose Island—an industrial spit of land in the Chicago River, made into an island to facilitate shipping. Advanced materials and digital manufacturing seem a far cry from the steel, ink, and beer companies that formerly populated the near Northside neighborhood. But the economics remain the same. Managed by University of Illinois offshoot UI Labs, the hub could spur businesses that will support the local economy—not to mention the area's historic character.

The power of digital design is not news to architects. Today's designers are immersed in tools that enable new forms, more productivity, and global connections that the old masters could not grasp. Should advanced manufacturing surge in the Midwest, could it help local architectural fabricators reach new markets? Would designers have greater access to new technologies?

In an interview with the *Chicago Tribune*, Mayor Rahm Emanuel called the institute's research mission "the best insurance policy you can buy." Beyond banking on innovators flocking to or staying in Chicago because of this new hub's existence here, it does seem there is some value in laying claim to the patents and products that could come from such knowledge-intensive research and development.

I am skeptical anytime a politician promises somewhere will become "the Silicon Valley of" anything, but that doesn't mean the direction is wrong. Chicago's position as a transportation nexus and its relatively diversified manufacturing economy are built-in advantages that this hub idea only strengthens. It is a smart move nationally to rebuild U.S. manufacturing competitiveness. If we reinvest in a livable city and region, it is a move that could payoff locally, too. **CHRIS BENTLEY**



THE LICKING COUNTY FOUNDATION

The building is set for a $1.3 million renovation.

SHINE ON continued from front page

was designed in 1914, and built in 1915 for approximately $50,000. The building now faces a $1.3 million-plus restoration project, according to Joe Tebben, emeritus professor at The Ohio State University and author of a forthcoming book entitled *The Old Home: Louis Sullivan's Newark Bank*.

Prior to 1973, when it was placed on the National Register of Historic Places, retailers made changes to the building, including removing the important stone corner to broaden the entranceway. At one time, the second story of the interior space was obscured by a drop ceiling. The lower windows were enlarged for a jewelry store. While architects travel specifically to Newark seeking the Home Bank, interior access has been largely obscured. Fortunately, the building's recent donor, Stephen Jones, began restoration on the building's structure in preparation for a more careful, comprehensive renovation.

Sullivan wrote about his "jewel box" bank designs within a series of articles entitled *Kindergarten Chats*, where he described how bank buildings ought to articulate their democratic function within American society. As such, an open floor plan would allow patrons to have physical and visual access throughout. His bank design motif was so purely democratic that there were not even any offices wherein employees could hide. At the time, classical architectural styles were prevalent, promulgating from Wall Street's stoic stone buildings. Sullivan was so strongly against the idea of "a Roman Temple" for an American bank that he noted, "I am going to insist that the bank manager wear a toga, sandals, and conduct his business in the venerated Latin tongue."

The Home Bank Building in Newark, like the other "Jewel Box" banks, has a facade inspired by the surrounding built environment. Unlike his other one-story bank designs that boast red brick, Sullivan's Newark bank has a greenish-gray terra cotta tile and is two-stories tall. Historians theorize that The Home Building Association bank building's exterior cladding was inspired by the nearby courthouse and the two stories helped to blend the corner bank building into its adjoining Italianate buildings.

It is important to American architectural history that this building be beautifully restored and again made accessible to the public eye, preservationists contend. Sullivan was not simply a genius at design; his societal theories had a significant impact on American architecture moving forward. Sullivan, who led the way for his apprentice Frank Lloyd Wright, broke away from what was the "norm" for prevalent types of building designs. As a result, his architecture had a depth of meaning that still leads the way. **STEPHANIE AURORA LEWIS**

LETTER

COMPETITION SLAYER

The following letter was left on archpaper.com in reference to a backpage comment by Marshall Brown ("Kick the Architectural Competition Habit" *ANMW* 02_02. *19*.2014).

Bravo. This "addiction" at the top of the field inspires exploitation of architects all the way down the line. While I was in graduate school, a professor "employed" a classmate to pull all-nighters on a competition entry, which had no relation to his coursework. He was told that if they won the competition, then he would be offered a job at the firm. Just how did this arrangement correlate with his supposedly progressive politics? As a firm principal, I have also encountered job applicants and employees, long out of school, whose skill set was incredibly narrow due to their fixation on competition entries, which only required graphic dexterity. They couldn't make anything.

CHRISTOPHER RAWLINS
RAWLINS DESIGN INCORPORATED

Read Brown's comment here: www.archpaper.com/news/articles.asp?id=7138

CORRECTIONS

In "New Kid on the Bloch" (*ANMW* 02_02.19.2014) we misspelled MRY (Moore Rubell Yudell) as MCY. And in "Born Again" (*ANMW* 02_02.19.2014) we failed to credit Michael Van Valkenburgh Associates, which provided the landscape design for the project. We regret these errors.

EAVESDROP> GINGER MCCRACKERS

PLANNER FRIENDS OF DOROTHY

Chicago's urban planning history is epic and, therefore, it's no surprise that the city draws young folks fresh out of school with their MUPs, MPAs, and MPPs in droves (yours truly was one these eight years ago). However, Eavesdrop had no clue how many of them were gay until a couple weeks ago. A young buck, **Daniel Ronan**—fresh (meat) off the boat from Portland, Oregon—started an LGBT social group for planner and policy folks called Moxie. The inaugural meeting, which took place at Hubbard Inn, was well-attended, including not one, but two *AN* contributors and **Dr. Curtis Winkle**, the department head at UIC's College of Urban Planning and Public Affairs. And some hot guy from our gym whom Eavesdrop didn't know was a planner—heyyy!

BOULEVARD OF BROKEN BOURBON BOTTLES

Speaking of planning, for the umpteenth time, the conclusion has been drawn that the riverfront interstate, I-64, in Louisville, Kentucky, is a problem. That along with a lot of other advice—some insightful, some, like, "duh!"—was included in a new $300,000 master plan for the city developed by the firms MKSK, Development Strategies, City Visions, and Urban 1. The more insightful bits include ways of reconnecting Portland and west side neighborhoods with the urban core. The obvious, but still necessary, include the 42 million (that figure is a bit of hyperbole) surface parking spaces. Have you ever flown into Louisville? The downtown looks like a mall parking lot. **Mayor Greg Fischer**, don't let this advice fall on deaf ears... again.

HOOKED ON FONTS

Apparently, Chicagoans are bonkers for typography. **Jeff Sanchez**, Graphic Design Manager for the International Interior Design Association, invited us to Typeforce 5, "the annual showcase of typographic all-stars." Hosted by the Co-Prosperity Sphere down in Bridgeport, this was the most well attended opening we've been to in ages. Eavesdrop bumped into old *AN* pals, like local designer **Michael Savona** and Gravity Tank power players **Robert Zolna** and **Moritsugu Kariya**. Robert, Eavesdrop wouldn't mind a new day job, so, if you hire us, rest-assured we'd never use Comic Sans or Chiller in communications with clients. Call us!

SEND DATING PROFILES AND OFF RAMPS TO EAVESDROP@ARCHPAPER.COM



COURTESY PERKINS + WILL

UNVEILED

CASE WESTERN RESERVE UNIVERSITY TINKHAM VEALE UNIVERSITY CENTER

This fall, Case Western Reserve University in Cleveland should complete construction on a new university center that, from some angles, will appear to rise out of the earth.

Perkins + Will's design for the Tinkham Veale University Center seeks to play up the "always open" aspect of the facility, reaching out with glassy entranceways in several directions from the building's central location. As a round-the-clock gathering spot for students, the building could help give Case Western a more contemporary architectural identity.

Facets of the green roof appear from above to interlock, tucking an underground parking garage beneath a new field. The surface will help absorb rain and stormwater, while the unusual footprint reframes the adjacent campus spaces.



The 81,000-square-foot building is adjacent to the University Circle district, where ten years of development have turned parking lots into an increasingly vibrant hub of residence halls, foundations, and art institutions. The Farshid Moussavi-designed Museum of Contemporary Art Cleveland has attracted the international design community's attention, and the city's bustling bus rapid transit system ferries locals from downtown to the Cleveland Clinic campus and points in between.

Targeting LEED silver, the university center sports a double-skin facade on its western face, which helps control solar heat gain and glare. **CB**

Architect: Perkins + Will
Client: Case Western Reserve University
Location: Cleveland, OH
Completion Date: Fall 2014

OPEN> RESTAURANT

> SOPHIE'S

700 North Michigan Avenue
Chicago, IL
Tel: 312-525-3400
Designer:
Andre Kikoski Architect



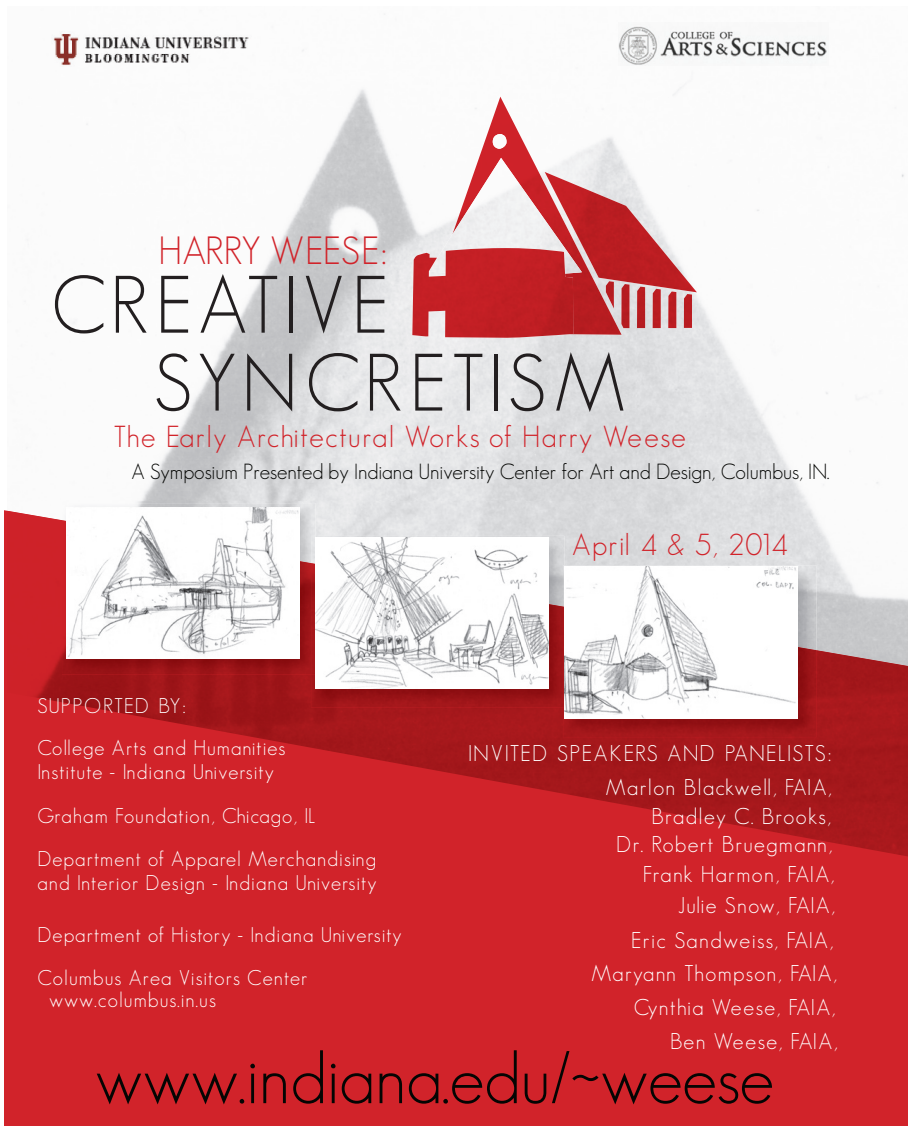
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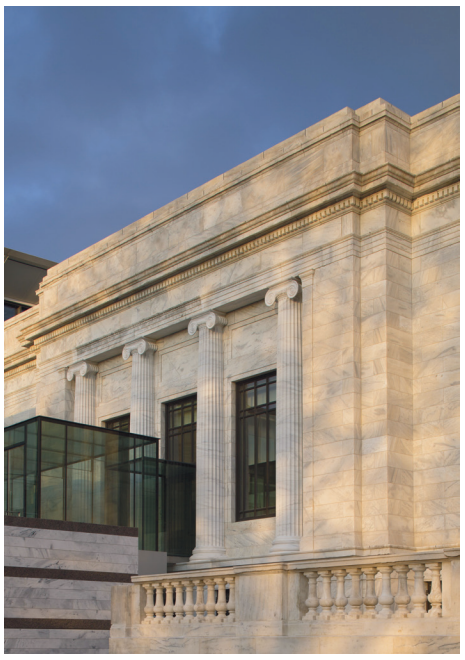
Those who live, breathe, and eat fashion will be happy to hear Chicago's newest luxury restaurant takes its cues from someone who left an indelible mark on 20th century design. Sophie Gimbel ran the Salon Moderne at Saks Fifth Avenue for 40 years until her death in 1981. Sophie's, the new restaurant on Chicago's Magnificent Mile, pays homage to her legacy of midcentury elegance.

New York–based Andre Kikoski Architect employed vintage velvet, white silk, and gold leaf throughout the space, which looks out from the seventh floor of 700 North Michigan Avenue. The 100-seat restaurant adjoins a new men's store, The Fifth Avenue Man, which offers glimpses of the kitchen through silhouetting linen glass.

"Sophie Gimbel's forward-looking artistry and technique inspires us," Kikoski said in a statement. "We engaged her innovative sculptural forms, refined sense of material, and elegantly hand-crafted detail to create a sophisticated contemporary space."

Digitally-engineered optical glass, a geometric carpet, and custom furnishings fill out the space, which is lit by Swarovski chandeliers that Kikoski commissioned. Their square forms recreate the warmth and glitz of traditional chandeliers. The dueling textures of the rippling glass and hard-edged geometries throughout the space create a dynamic that goes beyond aping midcentury modernism. **CB**









BRAD FEINKNOPF

The museum's renovations, which totaled $350 million, unified previously disparate additions around a social pavilion space.

INDOOR ARCHITECTURE continued from front page added onto the original facilities throughout the past several decades.

According to the museum's director of architecture and design, Jeffrey Strean, the institution had several bits of buildings linked together without an overall comprehensive design left to the whole arrangement. Each building had its own mechanical system, so controls and maintenance proved difficult. More important, the museum did not have an ideal pathway for patrons to travel through exhibits, nor did they have any performance space that could be used for its own programming and by the public, as in other art museums.

Rafael Viñoly presented a concept to the museum's board that was radically different than what it had initially planned. Viñoly's plan is anchored by a social area located underneath an expansive glass and steel canopy roughly two times the size of the atrium originally planned. Additionally, Viñoly's design called for nearly half of the museum's existing buildings to be demolished, and for the museum to rebuild them into a more cohesive whole—a concept about $20 million more than what the board was expecting. After construction, delays, and economic turns during the 10-year project, the final costs totaled $350 million, according to Strean. "It just had so much logic and had a lot going for it," said Strean of Viñoly's design. "Now that we have opened, the public loves it."

Going beyond just the public's initial interests in the new building, the atrium's performance space has become very popular since its completion last year. In one perspective, what is fantastic about the atrium is that it "brings the architecture inside," said Strean, who compared it to the British Museum's glass and steel canopy roof by Norman Foster. "We went through a period of experimentation with selecting the right kind of glass for the atrium," said Strean. At first, fritted glass was considered and tested with several full-size mock-ups constructed at a glass factory in Munich. "Ultimately, the glass we ended up with was similar to that of the British Museum," she said. "The space has made it through the heat of summer and the gloom of winter fine. I think we were successful."

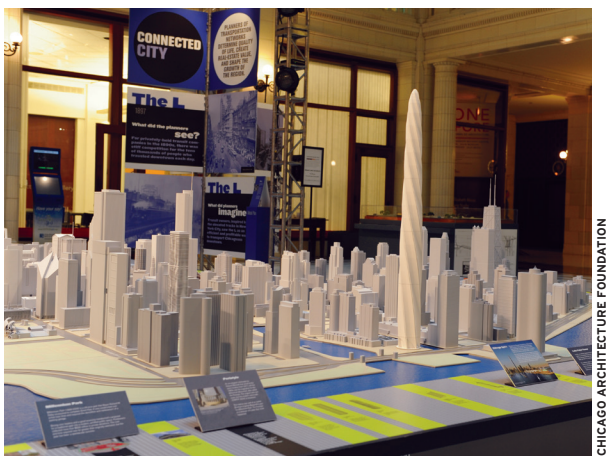
SAL

ASPIRING HEIGHT continued from front page the Western Hemisphere.

In February, the project, stalled since 2008 and in foreclosure since 2010, rumbled back into the news when lawyers for developer Garrett Kelleher said a $135 million investment from Atlas Apartment Holdings would allow him to settle bankruptcy claims. According to the proposed plan, Kelleher's firm, Shelbourne North Water Street, would lay out a path to bring the project fully out of bankruptcy, potentially transferring the property to Atlas. They would need to put that plan forward by August 31.

In 2006, Shelbourne borrowed $54.5 million from now-liquidated Anglo Irish Bank Corp. to purchase the Chicago property. Two years later Shelbourne increased the amount to $69.5 million. The developer defaulted on that loan in 2009. RMW Acquisition Co. owned the project's delinquent debt until developers Related bought it last summer.

Related affiliates filed a lawsuit against Kelleher in November, seeking $95 million in guarantees he made on the project. The total project cost was estimated at $1.5 billion. Kelleher put $188 million of his own money into the project, according to his attorney, Thomas Murphy.



CHICAGO ARCHITECTURE FOUNDATION

Below left: The Chicago Spire may exit bankruptcy, but faces a long road to construction.

If Shelbourne fails to win court approval for the bankruptcy exit plan by that date, or if they do not implement it by October 31, they have to reimburse Atlas to the tune of $4.8 million in breakup and expense fees. That has Related worried, since it could leave the Spire project's receiver unable to pay its property tax installment.

Despite its sputtering development, the Spire still has vocal boosters. "We have been working with Garrett Kelleher over the past several months and now share his belief and vision in the Chicago Spire," said Steven Ivankovich, CEO of Northbrook-based Atlas.

Kelleher seemed optimistic as ever about the project's sky-high ambitions. "Given the ongoing recovery in the Chicago property market, the timing is better now than when this project commenced," he said in a statement. "I am delighted to have found a partner who believes in the project as passionately as I do." **CB**



Detroiters look to preserve buildings in styles ranging from art deco to English Tudor.

AARON FOLEY

DETROIT DEVELOPER SALVAGES PALMER PARK BUILDINGS

TAKING STOCK

While the world watches Detroit trek through a municipal bankruptcy, Detroit is watching Palmer Park, an early-to-mid-century apartment district that is poised to be the next great comeback neighborhood.

The city has attracted new residents in search of lower rents, prompting near-capacity occupancy in the city's downtown and Midtown districts. Business districts, universities, and other usual trappings of urban life anchored both areas. Palmer Park, on the other hand, is relatively far-flung from the hustle and bustle. Like so many of Detroit's older neighborhoods, it was conceived for turn-of-the-century auto barons and executives seeking country homes in open settings, but not too far from the central business district. The neighborhood's centerpieces are a 30-acre park and a golf course, with a winding boulevard of apartment buildings in styles ranging from Moroccan to art deco to English Tudor.

The area has not been immune to economic challenges. Several of the buildings were abandoned and left in disrepair as Detroiters began leaving the city for its suburbs. Around 2007, Shelborne Development took an interest in the area and bought some of the buildings—throwback names include Sarasota, La Fer, Seville, Madrid, and Eldorado—and began restoring them with a mix of private funds, state tax credits, grants from the city of Detroit, federal historic grants, and other public funding from neighborhood stabilization programs and brownfield credits.

"It was definitely architecture, each one I'd say is a piece of art, really," said Kathy Makino-Leipsitz, who co-owns the development firm with her husband, Mark, about interest in Palmer Park. "If you've been in the area, it's kind of an irreplaceable neighborhood."

La Vogue Square, a Moroccan-styled building, was the first to be completed and is now housing residents. Palmer Lodge, a Tudor-style, is near completion. Shelborne's projects for this year and next include buildings further in the heart of the district: Coronado Square, The Merton, Unity Square, and The Del Mar. The youngest of these buildings was built in 1929. Most of them retained many of their original windows and heating systems well into the 2000s. "It was economically unfeasible to keep running it that way," said Makino-Leipsitz.

Shelborne gutted each building to bring them up to code but maintained each structure's original unit configuration. Foam installation and an advanced, more efficient heat-pump system is being installed in each building. "It's a great feeling to be able to save these buildings," said Makino-Leipsitz. "To me they're really irreplaceable. To build that kind of construction today, you just don't see it."

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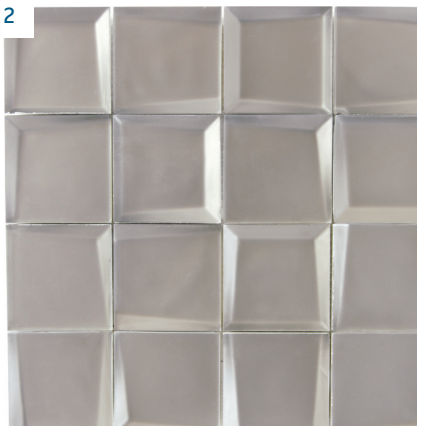
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7

6





5



COURTESY RESPECTIVE MANUFACTURERS



8

1 EFFETI BK2

Designed by Gabriele and Oscar Buratti, the kitchen cabinets are made of matte-lacquered scraped oak, with lacquered interiors. Pulls are cast aluminum, powder-coated to match the casework's color.

effetiusa.com

2 CROSSVILLE TILE SIDEVIEW GLASS

Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

crossvilleinc.com

3 TREND GROUP METROPOLIS

Containing up to 75 percent post-consumer recycled glass, the mesh-backed mosaic mixes hand-cut tesserae in a composition of texture and light. Available in nine colorways.

trend-group.com

4 GD CUCINE LEGNO VIVO

Constructed of solid oak with a stainless steel worktop, this understated kitchen can straddle both contemporary and traditional interiors. Designed by Roberto Pezzetta.

gdcucine.com

5 LAUFEN KARTELL BY LAUFEN

Pairing transparent polycarbonate accents with ultra-thin ceramic-ware and fittings, this collaborative bath collection is available in six colors.

laufen.com

6 KALLISTA PLÉO WALL-MOUNT TOILET

Offered in Stucco White or Linen, this sleek toilet has 1.6 GPF/1.0 GPF dual-flush capability. WaterSense certified.

kallista.com

7 MOEN ARRIS TUB FILLER

Proprietary mounting plates resist "wobble" after installation. Available in chrome and brushed nickel. ADA compliant.

moen.com

8 GOLDREIF BY POGGENPOHL PROFILE SERIES

A mid-market complement to the luxury Poggenpohl kitchen system, goldreif's initial offering in the US market comprises three collections with a palette of 44 colors and more than 130 door styles.

goldreif.com





MCDONOUGH + PARTNERS

Method's new South Side facility with generate half of the energy needed to run the factory on site. The roof will include greenhouses for use by the community.

CLEAN GREEN continued from front page

Side. Method, a cleanser company relying on natural, nontoxic, biodegradable ingredients, will build its first U.S. manufacturing plant at East 111th Street and South Doty Avenue.

"There hasn't been a manufacturing company on the South Side in the city of Chicago for almost 30 years," said Alderman Anthony Beale. To lure the plant to Chicago, the city promised $9 million in Tax Increment Financing funds, as well as $1.1 million in state tax credits over the next 10 years. The project, which cost $33 million to build, is scheduled to open early next year.

The incentives may have helped—Method said they were considering 150 locations for the factory, including a close second in Michigan, before choosing the Pullman site. But it was not just short-term economics. Method leadership also professed a desire to set up an urban base of operations in anticipation of an increasingly urbanized world. Chicago's transportation connections were also a factor.

When it is up and running, the eco-conscious cleaners company will have the city's second freestanding wind turbine. Also equipped with solar panels, renewable energy will satisfy half the building's energy needs. The city's Back of the Yards neighborhood is already home to Testa Produce, the only LEED Platinum refrigerated food distribution facility in the U.S., which sports a turbine strong enough to power the entire building on windy days. Like Testa, Method will pursue a LEED Platinum ranking novel for its industry.

The design is by William McDonough + Partners, based in San Francisco and Charlottesville, Virginia—a firm known for its cradle-to-cradle material selection employed in projects like American University's School of International Service, NASA's sustainability base, and The Ferrer Research tower in Barcelona. Chicago-based Summit Design Build and Heitman Architects also worked on the project.

Originally a lumberyard for the Pullman Company, the 22-acre site is itself a study in upcycling. Cleaning up the brownfield is the first order of business. "So often, in the first industrial revolution, factories were dirty," said McDonough in a statement. "Method's new manufacturing home is a clean home—using clean energy, water, and materials to create innovative household products. The manifestation of 'industrial hygiene' at this scale is beneficial to communities; it provides jobs and it is embodied by a facility that is a delightful neighbor—your kids can play safely here."

Method is a certified B corporation, a new legal framework for companies to pursue social and environmental dividends beyond profit. The factory's products are designed to meet the standards of the Cradle to Cradle Certified Program. Developed by McDonough, the Cradle to Cradle process seeks to reduce waste and promote efficiency in the supply chain.

That applies apparently even to roof space. In a move that could support efforts to increase local food production on the South Side, Method will reportedly rent out greenhouses on the building's roof. **CB**



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BOLDLY GO

THE COMMERCIAL SPACE FLIGHT INDUSTRY IS TAKING OFF, AND WITH IT A NEW ARCHITECTURAL TYPOLOGY: THE SPACEPORT

BY BILL MILLARD

Quick: close your eyes and think of space flight. Where do the images come from? If you're of a certain age, they're from the Mercury, Gemini, and Apollo missions of the 1960s, the heroic era that culminated in a moon landing. For nearly everyone younger, they're from cinema and video: some iteration of *Star Trek, Star Wars, Battlestar Galactica*, and *2001: A Space Odyssey*. The visual vocabulary became a cliché long ago: sleek techno-biomorphic spacecraft straight out of William Gibson's Gernsback Continuum, zooming between Fullerian/Saarinenesque/Aaltoid space stations and CGI battle scenes, dodging the question of whether streamlined contours actually matter in environments with no atmosphere and, hence, no friction (they don't, as Thom Mayne once noted in reference to the Apollo Lunar Module that his Cooper Union building so uncannily resembles).

Personal visions of space travel are less likely to suggest NASA's more prosaic space shuttle (or, lower on the aerospace-iconography ziggurat, *The Jetsons*). Yet commercial spaceports, a critical step toward a future when space is open to every George and Jane, have moved from speculation to actual construction over the past decade. If the space-travel industry follows the path these ports' proliferation implies, those humbler models will be closer to reality. Spare-no-expense public projects with single-use rockets that discard launch stages into the ocean, manned by larger-than-life rocket jocks who joined the astronaut/cosmonaut elite through military training, have given way to economical carrier craft ("motherplanes") taking off horizontally on regular runways, ferrying light reusable vehicles full of relatively unheroic civilian passengers. Tourism and eventual routinization, in other words: the passing of the torch from people with the Right Stuff to people with plenty of the green stuff.

Though it's easy to view rocket-borne millionaires as the ultimate dilettantes, some longtime aerospace observers see tourism as an essential phase in the evolution of the field. Consultant/engineer Derek Webber, executive director of Spaceport Associates, has analyzed the business models and regulatory climate for passenger space flight, managing Futron Corporation's ASCENT study of space markets for the National Aeronautics and Space Administration (NASA)'s Marshall Space Flight Center. After decades in the communications satellite industry, he believes that space tourism could grow far larger. "It's an enormous potential market," he said, "because if each person is considered as a payload, you've got potentially tens of thousands of payloads per year, whereas in normal commercial space you have about 80 payloads a year... globally." Envisioning a wide range of "horses for courses"—spaceports tailored to particular purposes—and looking to suborbital tourism as the path to commercial viability as general space transportation matures and expands, Webber compares the brewing space boom to the barnstorming era in the early history of aircraft. "Go back to the Wright brothers. They started something, and they didn't know where it was going to lead."

One thing is certain: wherever this industry is headed—back to the moon, to a future Martian settlement, to the Martian moons Deimos and Phobos (an exploratory possibility that some at NASA Goddard Space Flight Center have studied), or only to the checkbooks of indulgent hedgefundistas and celebrities—its trajectory leads through a quiet airfield on 18,000 acres between Las Cruces and Truth or Consequences, New Mexico. Here, a state agency, the New Mexico Spaceport Authority (NMSA), operates the world's first dedicated commercial spaceport. Spaceport America, with a terminal designed by Foster + Partners and URS, is not just photogenic but substantially operational; its first-phase construction was completed in 2013, and its vertical-launch component (it supports both horizontal and vertical takeoffs) has hosted 20 launches since 2006. Virgin Galactic, the furthest-flung branch of entrepreneur/adventurer Richard Branson's empire, is its anchor tenant. In May 2013, the port added Elon Musk's firm SpaceX, which will launch the Grasshopper test rocket, a vertical-takeoff, vertical-landing (VTVL)

design that Spaceport America's executive director Christine Anderson describes as "the Holy Grail... that will cut costs 100-fold in the vertical space industry."

Uniquely among its existent peers, and perhaps providing a prototype for its speculative ones—globally, there are still more of the latter than the former—Spaceport America expresses a recognition that since the business model and the theatricality are intertwined, success in the sky requires balanced attention to practicality and spectacle on the ground. It marks the first realized case of the commercial spaceport as a distinct building typology.

X Prize leads to New Mexico

Space-flight privatization began with the 1980 founding of the French satellite firm Arianespace and accelerated after businessman Dennis Tito's self-financed International Space Station visit on a Russian Soyuz rocket in 2001. The Ansari X Prize— $10 million offered by telecom tycoons Anousheh and Amir Ansari to the first nongovernmental team that could deliver a manned reusable spacecraft to the Kármán line, the 100-km (62-mile) altitude accepted as the border between Earth's atmosphere and outer space, twice within two weeks—gave the effort a boost.

Mojave Aerospace Ventures, a partnership of aerospace designer Burt Rutan's Scaled Composites firm and Microsoft cofounder Paul Allen, won that competition in 2004 with SpaceShipOne, a carbon-fiber craft whose folding-wing design allows a high-drag feathered configuration for re-entry and a glider configuration for landing. SpaceShipOne, which launched from the motherplane White Knight at California's Mojave Air and Space Port, now hangs in the Smithsonian's National Air and Space Museum. Its successor, SpaceShipTwo, large enough to carry two pilots and six passengers (all with window seats), is undergoing testing as Virgin Galactic's demonstration craft for a maiden flight carrying Branson and his two adult children from the New Mexico port and back, with White Knight Two (*VMS Eve*, after Branson's mother) as carrier. Though Virgin Galactic has kept details quiet and revised its timetable several times, Webber speculates that the Bransons' ride may occur as early as late 2014.

The convergence of the X Prize, the appearance of Virgin Galactic, and the energetic promotion by NMSA, said Spaceport America's project architect Grant Brooker, senior partner at Foster + Partners, created an optimal opportunity for the firm to apply its signature high-tech, high-efficiency approach to a new realm of transportation infrastructure. It wasn't a hard sell—more a case of "'You had me at spaceport,' really. Any conversation that begins, 'We really want to build a *spaceport* in America,' that's definitely a project we want to do. This is not an expensive facility; this is not a





This page and facing: Situated between Las Cruces and Truth or Consequences, New Mexico, Spaceport America—designed by Foster + Partners and URS—is the world's first dedicated commercial spaceport.

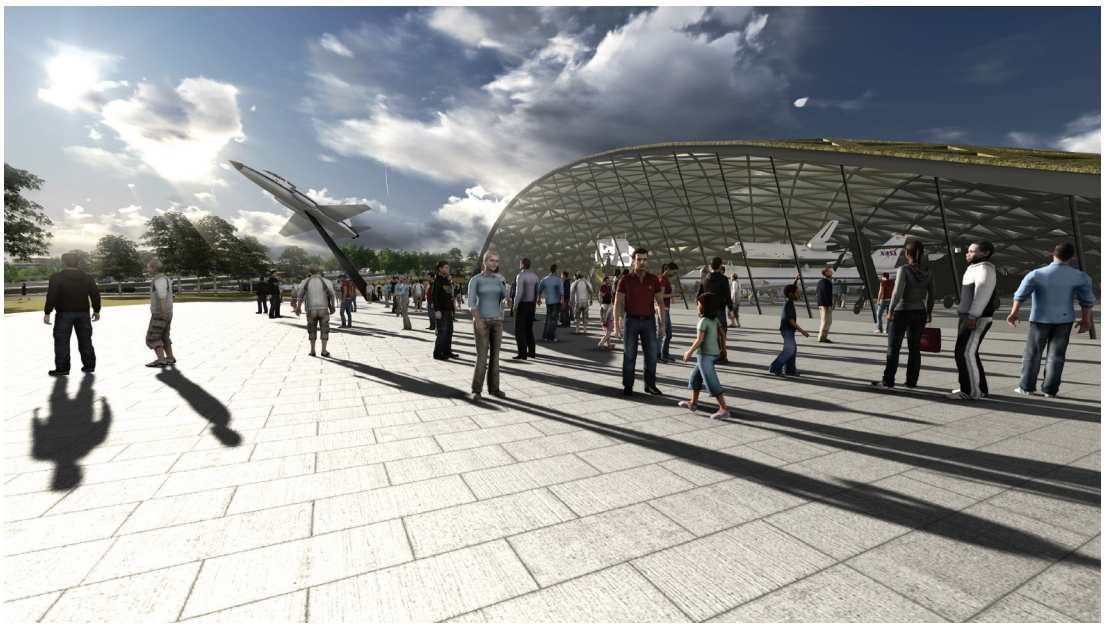


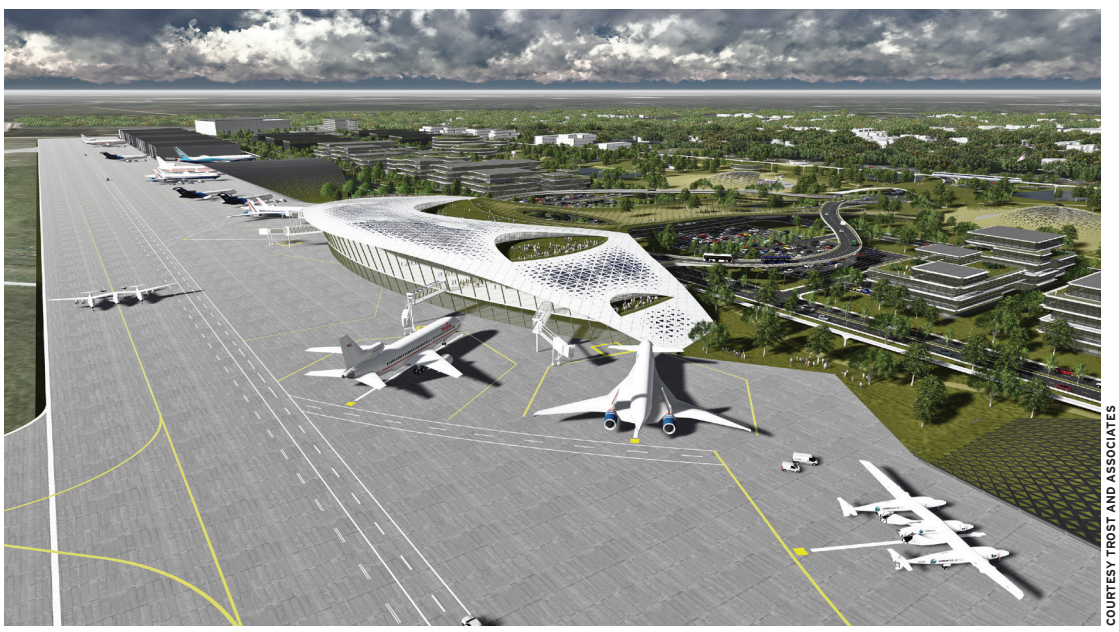


COURTESY SPACEPORT AMERICA



This proposal for a Houston Spaceport to be built at Ellington Field was designed by Nejc Trost of Trost & Associates and Sam Ximenes of Exploration Architecture Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.





COURTESY TROST AND ASSOCIATES

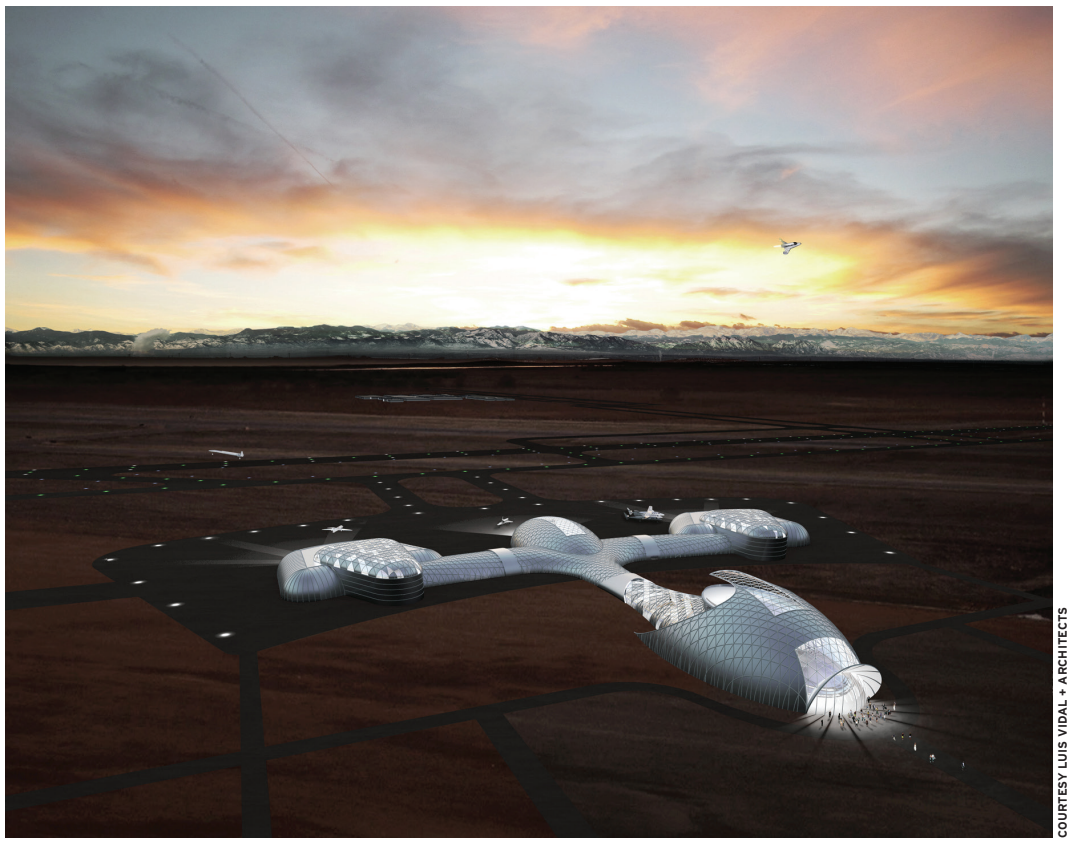
can be read as a horseshoe crab or a manta ray as easily as a parked spacecraft or winged alien; it references both Earth and space. "We wanted something that really felt that it was almost tethered," Brooker continues, "floating above the landscape, *in* the landscape. That gave us an aesthetic straight away. We like that it hovered, but we weren't consciously trying to drive anything that looked futuristic." Internally, it circulates observers on a viewing bridge close to the hangar space without disrupting the facility by placing them right in the vaults with the equipment, a decision that Brooker calls the most important design-stage change in a competition proposal that otherwise remained consistent. Lifting the walkway allowed the architects to join the control and training vaults as one large "superhangar" with enough clearance for carriers and jets to pass below.

Galleries for spectators are among the earthbound considerations that make an active spaceport more than a launch site. Astronauts are the most prominent people a port serves, but they are outnumbered by terrestrial onlookers whose purchases of souvenirs, hot dogs, lodging, and other goods, Webber has concluded, will be a key part of any private spaceport's revenue stream. This far from very big facility; but we were trying to make something that was very concentrated and where, [as] in the early days of flight, you get the people close to the equipment."

Siting decisions for spaceports, at least for now, rank remoteness above accessibility. Keeping uninvolved populations safe from errant rockets, Webber points out, is a vital consideration in licensing decisions by the Federal Aviation Administration (FAA), favoring ocean-side or desert sites. Spaceport America, Brooker said, offers a "geographical advantage held by no other location in the States, which is the proximity of the White Sands missile base," creating a large commercial no-fly zone. Additional benefits of the location include impressive desert views, a 12,000-foot runway, and the prevailing westerly winds, which the building employs in a geothermal system, channeling air beneath large earth berms via long tubes for cooling and delivery into the mechanical plants, making the HVAC system more efficient. A broad, blanket-like roof of thin-shell concrete keeps direct sunlight from penetrating the building and provides additional thermal mass. Although flight is obviously energy-intensive, environmental performance is an important priority for the port; the terminal is not carbon-neutral, but it is designed to attain LEED Gold, Anderson reports. The site offers an incremental advantage over sea-level areas: "We're also at altitude," she adds. "We always say, 'The first mile is free,' because we're at 4,600 feet, so that means more payload, less fuel."

The curves of the low-slung, symmetrical, steel-framed facility other settlements, Anderson pointed out, "we had to build a small city," self-sufficient in basic infrastructure: water, power, and sewer, plus a fire department, security, emergency flight termination capability, and emergency medical technicians. Aware of the port's potential for education aimed at the wider population as well as preparatory training for the passengers themselves, she notes its secondary function as a kind of science museum. "We hired a company from Florida that did a lot of EPCOT and Disney activities," she said. "Education is an undercurrent, but it's a fun experience, so you're going to learn more about commercial space; you're going to learn how spacecraft fly, and kids can build model rockets and fly them there. That's our other business line." Other spaceports, she said, supplement their central business in different ways. Mojave, for example, is also a wind power center and an intermodal transportation hub with cargo-transfer capabilities to rail and trucking.

In other respects, private spaceports are less complicated than airports to design, build, and operate. Space tourists for the foreseeable future return to the liftoff point rather than traveling elsewhere on Earth. Until enough of these facilities exist to make point-to-point flights an option, there is no need for baggage handling, passport control, or customs. And certainly not in-flight food: with accelerating forces of 3-6G during re-entry, plus a zero-gravity flight segment that reminds some passengers why NASA's reduced-gravity aircraft acquired the nickname "Vomit Comet," space tourism is best experienced



COURTESY LUIS VIDAL + ARCHITECTS

Spanish firm Luis Vidal + Architets' proposal for Spaceport Colorado, near Denver. **Below right:** A flyover of Virgin Galactic's SpaceShipTwo beneath the WhiteKnightTwo motherplane.

under fasting conditions.

First, single points; eventually a network

Spaceport America is one of eight licensed spaceports in the United States, including the longtime manned-launch monopolist, Cape Canaveral. Most are either vertical-launch facilities, mainly handling satellites, or repurposed existing airports (decommissioned military fields in the case of Jacksonville Cecil in Florida and Mojave north of Los Angeles); only one, Spaceport Systems International's California Spaceport at Vandenberg Air Force Base in Lompoc, operates with no governmental funding. Wallops Island, Virginia's Mid-Atlantic Regional Spaceport, has not taken on passenger missions but may hint at long-range ambitions through its acronym. Legislatures in Texas, Colorado, and Wisconsin have mounted efforts to join the "spaceport states" (Alaska, California, Florida, and Oklahoma).

Overseas, along with Russia's Baikonur (actually in Kazakhstan), three in China (Xichang, Wenchang, and Jiuquan), and the Guiana Space Centre, used by the European Space Agency (ESA), proposed ports can market their services with appeals to local features as well as expertise. Webber notes that Spaceport Sweden in Kiruna, already experienced in ESA rocketry, may be able to offer passengers the chance to fly through the aurora borealis. The proposed Caribbean Spaceport in Curaçao features Dutch leadership in both architectural design (by the Amsterdam firm D/DOCK) and engineering, along with a tropical location; XCOR Aerospace, which markets two-person flights, one passenger plus pilot, on its Lynx spaceplane (a horizontal-launch vehicle with no motherplane), has bruited the idea of moving these operations from Mojave to the Curaçao port as early as 2015. The Japan Aerospace Exploration Agency (JAXA) joined the commercial market with a satellite launch from the island-based Tanegashima port in 2012; Space Adventures, the tourism firm that has put Tito and six other civilians into orbit to date, is reportedly vetting sites in Japan, Australia, Singapore, and Dubai along with U.S. ports for a suborbital-flight port and training center. Abu Dhabi, not to be outdone, may get a passenger spaceport within two years in a partnership between Branson and local investors. A global spaceport network, giving Virgin Galactic and XCOR somewhere to go besides up, is conceivable.

For the proposed Spaceport Colorado, to be located at Front Range Airport, a small general-aviation facility near Denver, planners called in Luis Vidal, an internationally recognized airport design specialist and principal of Madrid-based Luis Vidal + Architects. Vidal sees the spaceport typology evolving out of airports, with distinct requirements. "The trend concerning the 'air side' is trying to use preexisting aerodromes, while in the 'land side' new buildings should be developed to adapt to the new demands," he suggested. For tourism, crafting the experience is paramount: "A need will arise to create a unique space focused on preparing the passenger before the trip, and then after the trip, another place to guide and receive this new experience would be required." Spaceports will also serve as technology development centers, he believes, particularly for studies performed in microgravity environments, calling for laboratories and research facilities, along with "extreme confidentiality requirements, very different [from] those of a conventional cargo terminal."

From his work on the Colorado project, Vidal sees functionality and modularity as essential design principles for the emerging typology. The Front Range spaceport, "actually a conventional aerodrome with a regular runway," is the only one to his knowledge that will include both spaceport and general-aviation uses. He also goes against the grain in advocating site choices closer to cities and commercial airports to facilitate connections for passengers and proximity to spacecraft manufacturers; he is confident that "an evolution of the current aviation safety protocols would be sufficient to guarantee the same levels of safety." As for aesthetics, he acknowledges that science-fiction visionaries are implicit influences on most spaceport architecture to date—"but we have to realize that sci-fi is now. These flights will soon be as common as taking a plane."

A similar conviction that space travel will eventually become routine animates the world's first academic program in the field, the University of Houston's Sasakawa International Center for Space Architecture (SICSA). The proposed spaceport at Houston's Ellington Airport draws on this center's expertise: Nejc Trost of the Slovenian firm Trost & Associates, author of *Chase for Space* (Faculty of Architecture, Ljubljana, 2011) and a graduate student at SICSA, worked with recent alumnus Sam Ximenes of Exploration Architecture Corporation to design this facility, which the Houston Airport System unveiled last fall before an annual meeting of the Commercial Space Federation. Ellington is a deactivated Air Force field a few miles from NASA's Johnson Space Center—and closer than central Houston to the Gulf of Mexico, so that rockets can minimize flight over populated areas. The proposed complex is designed as "a frame that can be modified," said Trost, "flexible according to the growth of the industry." It allows for flight operations, research and development, business incubation, and promotion of the general public's interest in aviation and space through an onsite museum.

Trost, who has flown in zero gravity himself on a Russian "vomit comet" training plane, does not flinch from recognizing that flight can be both thrilling and nerve-wracking. The design for Ellington aims to calm edgy passengers by combining natural and futuristic elements, merging the landscape of the six-acre site with gently emerging diagridded surfaces: dominant Fullerian geometries for the terminal and museum amid a verdant campus and business center. "At the same time," he said, "we pushed the open area inside the terminal, so you see a large green patch growing inside the building. This was the plan; for nature and technology to mix next to space vehicles in the hangar. So one of the main considerations in the spaceport terminal is a roof has to have a feeling of floating. We want to encourage a feeling of the passengers, when they go through the spaceport, to give them similar experience to the space travel." Trost also wants the facility to be prepared for an eventual transition from suborbital tourism to orbital transportation. "Point-to-point is definitely the next step, after suborbital flights have been proven as safe," Trost said, "but the speeds are very high, even higher than Concorde, and much higher orbit. So you need thermal protection, and it's a completely new aviation skill." Houston's concentration of aerospace expertise, he believes, is a strong argument for developing the nation's ninth spaceport there.

Integrating rockets and their infrastructure into the global transportation network is admittedly blue-sky speculation in a non-metaphorical sense. With figures as visible as film stars signed on among Virgin Galactic's early customers, contingencies that could delay or derail the whole endeavor are obvious (no one discussing these ports and projects mentions Icarus, let alone Challenger). Yet Brooker places the field in historical context. "Jet travel doesn't begin with an enormous airport complex capable of handling 80 million passengers a year. It begins with a few incredibly brave people piloting small craft, trying them out on small fields, and then expanding the technologies from that knowledge that they're gaining."

Webber, a veteran and an optimist, summarized: "In the essence, it's a very American idea, space tourism. It's people wanting to push the boundaries, take some risks, have some fun, and other people wanting to make a buck out of it. Nobody believed it; it was impossible; but now the giggle factor is gone. Everyone knows it's going to happen in different places around the world and in the U.S. It's just a matter of how successful. Will the forecasts turn out to be correct? Once a few have done it, will they be disappointed? Will they say, 'Ah, it wasn't that great'? Or will they say 'Wow: it was transforming'? Every astronaut I've talked to—and I've talked to a lot of them—they always just tell you that they want to go up again."

BILL MILLARD IS A CONTRIBUTOR TO *AN, OCULUS/EOCULUS, ARCHITECT, ARCHITECTURAL LIGHTING, LEAF REVIEW, ICON, CONTENT,* AND OTHER PUBLICATIONS.



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SATURDAY 26
FILM
Naked Opera
8:15 p.m.
Gene Siskel Film Center
164 North State St.
Chicago
siskelfilmcenter.org

LECTURE
Michel Desvigne
5:30 p.m.
Knowlton School
of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 27
LECTURE
**Combining "Green"
and "Resilient"**
6:00 p.m.
Chicago Center for Green
Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

FRIDAY 28
LECTURES
**Healthcare:
Translating Evidence
into Design Decisions
for Improved Outcomes**
12:00 p.m.
Taubman College
of Architecture and
Urban Planning
University of Michigan
Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

David Leopold
1:00 p.m.
Taubman College
of Architecture
and Urban Planning
University of
Michigan Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

EXHIBITION OPENING
**2014 BFA Sculpture
Exhibition**
6:00 p.m.
Sam Fox School of
Design & Visual Arts
Washington University
in St. Louis
Des Lee Gallery
1627 Washington Ave.
St. Louis
arch.wustl.edu

EVENT
**Art After Dark:
Rococo Vibrations**
5:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati
cincinnatiartmuseum.org

SUNDAY 30
EXHIBITION CLOSING
**Hal Lasko:
The Pixel Painter**
College of Design,
Architecture, Art,
and Planning
University of Cincinnati
5470 Aronoff Center
Cincinnati
daap.uc.edu

EVENT
**I Dwell in Possibility:
An Intimate Afternoon
with Emily Dickinson**
2:00 p.m.
Glessner House Museum
800 South Prairie Ave.
Chicago
glessnerhouse.org

MONDAY 31
LECTURES
Jennifer Carlson
5:30 p.m.
Taubman College
of Architecture
and Urban Planning
University of
Michigan Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

**Sarah Cowles/
Landscape Architecture**
5:30 p.m.
Knowlton School
of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

APRIL

TUESDAY 1
EVENT
Yoga with the Masters
6:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati, OH
cincinnatiartmuseum.org

LECTURES
**Information, Learning, and
Sustainability Decisions**
6:00 p.m.
Chicago Center for Green
Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

Marlene Imirzian
12:00 p.m.
Taubman College
of Architecture
and Urban Planning
University of
Michigan Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

WEDNESDAY 2
LECTURE
**Michael Young/
Young & Ayata**
5:30 p.m.
Knowlton School
of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 3
LECTURES
Greening Your Vintage Home
6:00 p.m.
Chicago Center for Green
Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

John Yau
6:00 p.m.
Graham Foundation
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

FRIDAY 4
CONCERT
**Sound Bites: James Meade
(classical guitar)**
12:00 p.m.
Cincinnati Art Museum
Great Hall
953 Eden Park Dr.
Cincinnati, OH
cincinnatiartmuseum.org

LECTURES
**Detroit School Series:
Dialogue on Detroit:
Learning from and
with the Motor City**
4:15 p.m.
Taubman College
of Architecture
and Urban Planning
University of
Michigan Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

**Walls of Crisis:
Street Art and Urban
Fabric in Central
Athens, 2000–2012**
6:00 p.m.
Taubman College
of Architecture
and Urban Planning
University of
Michigan Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

SATURDAY 5
EXHIBITION CLOSING
**Chromatic Patterns
for the Graham Foundation:
Judy Ledgerwood**
10:00 a.m.
Graham Foundation
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

LECTURES
**Chicagoisms:
The City as Catalyst
for Architectural Speculation**
2:00 p.m.
Graham Foundation
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

**Green to the End:
Your Rights and Options
for a Natural Burial**
10:00 a.m.
Chicago Center for Green
Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

SUNDAY 6
EXHIBITIONS CLOSING
Archive State
Museum of Contemporary
Photography
600 South Michigan Ave.
Chicago
mocp.org

**Hollis Hammonds:
Worthless Matter**
College of Design,
Architecture, Art,
and Planning
University of Cincinnati
5470 Aronoff Center
Cincinnati
daap.uc.edu

TUESDAY 8
LECTURE
**The Chicago Conservation
Corps (C3): Build Your
Sustainability Network
through Service Projects**
6:00 p.m.
Chicago Center for
Green Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

WEDNESDAY 9
EVENT
**Opening of the Corner
Guestroom and
Presentation on The Rocks**
6:30 p.m.
Glessner House Museum
800 South Prairie Ave.
Chicago
glessnerhouse.org

LECTURES
**How Neighborhood Design
Affects Social Capital:
Lessons from Chicago
and Developing Countries**
5:45 p.m.
Chaddick Institute
of Metropolitan Development
DePaul University
1 East Jackson Blvd.
Chicago
las.depaul.edu/chaddick

**Lise Anne Couture/
Asymptote Architecture**
5:30 p.m.
Knowlton School
of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

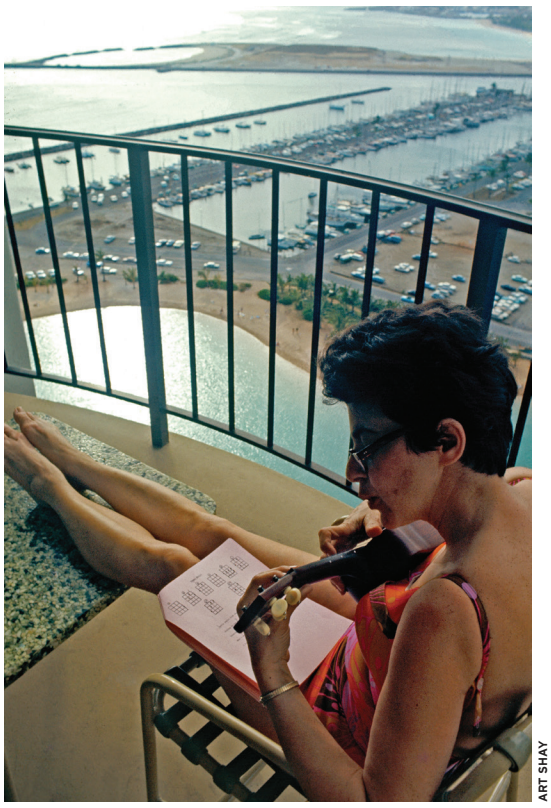
THURSDAY 10
LECTURE
**The New Sharing Economy:
Businesses that Enable
Sharing to Reduce Waste**
6:00 p.m.
Chicago Center for Green
Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

SATURDAY 12
LECTURE
**Raised Beds
and Food Trucks**
10:00 a.m.
Chicago Center for Green
Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

MONDAY 14
LECTURE
**Ron Krueck &
Mark Sexton**
5:30 p.m.
The School of Architecture
University of Illinois Chicago
845 West Harrison St.
Chicago
arch.uic.edu

TUESDAY 15
LECTURE
Rehab 101
6:00 p.m.
Chicago Center for
Green Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

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Through May 24

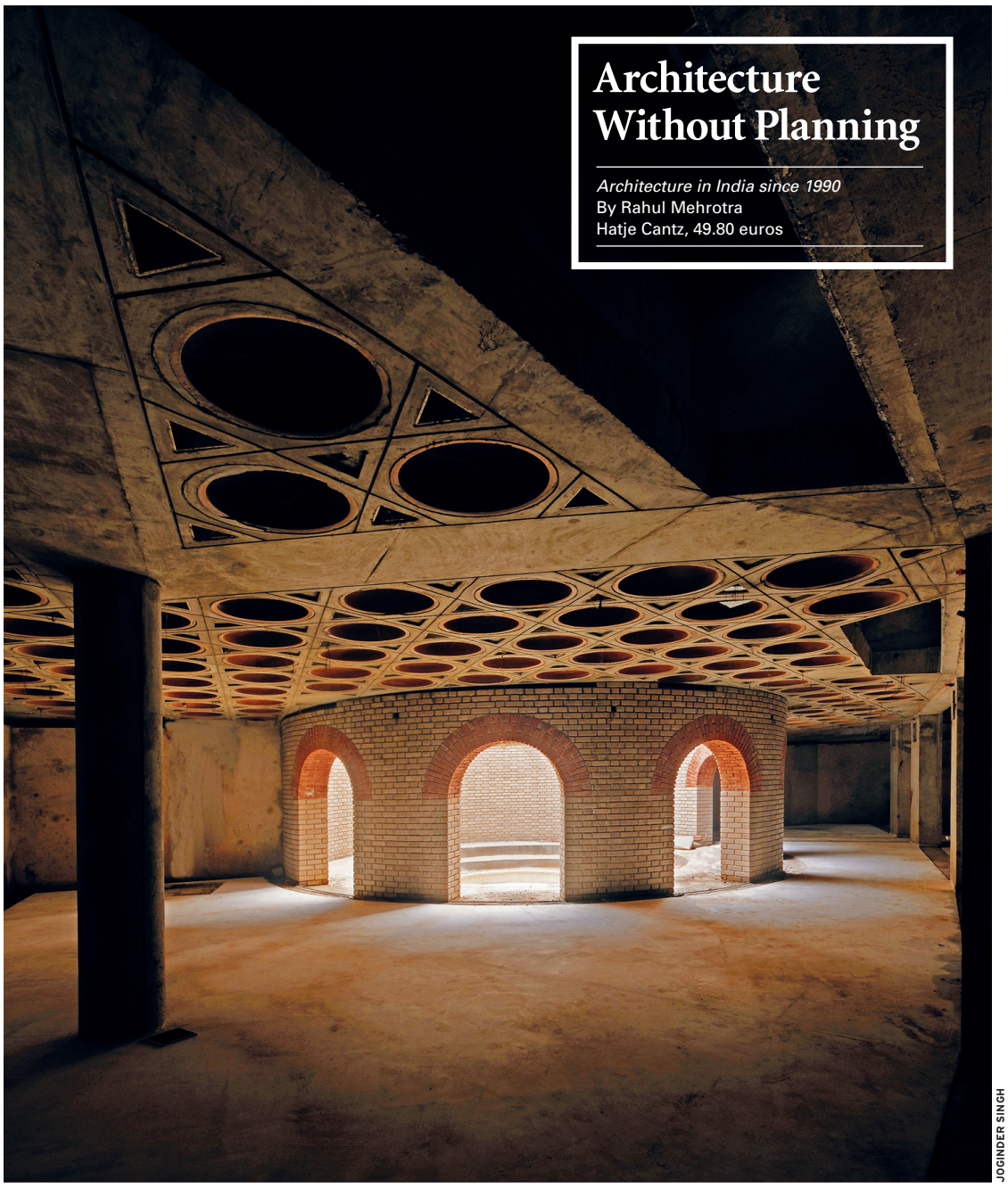
My Florence is a photographic project by renowned Chicago Photojournalist Art Shay. For over six decades, Art Shay's photographs have appeared in such periodicals as *Time, Life, Fortune*, and *Sports Illustrated*. In Shay's words, *My Florence* "is the story in pictures of our 67 years of marriage." The photographs in this show are primarily candid and capture moments beginning with the first photograph Art took of Florence, his wife, the day they met in 1942 as 20-year-old camp counselors in the Catskills. This intimate exhibition centers around photographs of Florence and Art raising their children during the mid-twentieth century along with images of the couple's famous friends, including Chicago writer Nelson Algren, rock musician Billy Corgan, and playwright David Mamet. The final pictures in the show were taken immediately after Florence's funeral in August 2012.



COURTESY BROOKLYN MUSEUM

FROM THE VILLAGE TO VOGUE: THE MODERNIST JEWELRY OF ART SMITH
Cincinnati Museum of Art
953 Eden Park Drive, Cincinnati, OH
Through May 18

From the Village to Vogue: The Modernist Jewelry of Art Smith consists of twenty-four pieces of silver and gold jewelry created by the Brooklyn-reared modernist jeweler Arthur Smith (1917–1982). Smith trained at Cooper Union and opened his first shop on Cornelia Street in Greenwich Village in 1946. Art was an active supporter of the black and gay rights movement and early black modern dance groups. He included these themes in his works. Charles Russell, Smith's life partner and heir donated the majority of the Jewelry in the show. This collection was organized by the Brooklyn Museum, where it was originally shown in 2008. Smith's Jewelry will be complemented by pieces by his contemporaries and archival material from the artist's estate, such as sketches, the original shop sign, Smith's tools, and period photographs of models wearing the jewelry. On view are thirty pieces of modernist jewelry from the permanent collection by such artists as Elsa Freund, Claire Falkenstein, Ed Weiner, and Frank Rebajes. *From the Village to Vogue* creates a dialogue about the thin line between craft and high art.



JOGINDER SINGH

Development Alteratives World Headquarters by Ashok B. Lall Architects.

Architecture Without Planning

Architecture in India since 1990
By Rahul Mehrotra
Hatje Cantz, 49.80 euros

This is an unusual book. First, it contains not one single project of its architect/author's. Second, in its measured way, it addresses some of the most burning issues of our time.

Rahul Mehrotra's *Architecture in India since 1990* opens with 1990 because this is when his generation, which was just coming into its own, witnessed the devolution of the last remnants of responsibility for planning from government agencies dating from the post-independence Nehru Era to speculative profit-driven private interests, in other words to an unfettered, globalised free market, what he calls "impatient capital."

As the book amply illustrates, the effect of the post-1990s liberalized economy has been disastrous for India. Antilla, the most expensive home in the world commissioned by India's richest man, is just the most extreme case in point. Designed by Perkins + Will for Mukesh Ambani, it is 27 stories high, cost $1 billion, employs a staff of 600, and is equipped with a ballroom lit with chandeliers of solid gold, a 50-seat theater, nine cocktail lounges, three helicopter pads, and six underground floors of parking. To quote Mehrotra, it is "symbolic of the rising capitalism gripping cities like Mumbai through such disruptive interventions within the existing fabric. Out of scale, out of proportion, this single-family house epitomizes the crassness of capital expressing itself on the landscape, unmindful of the context." Indeed, Antilla also provides a commanding view of Mumbai's slums, home to 60 percent of the city's population, and has been universally vilified as the ultimate monument to inequality.

The main complaint of the book is that India has become a landscape of "global 'storm troopers' in a laissez-faire formation," whose purpose as architects is limited to representing "the power of capital and its universalising symbolism, serving as iconic beacons for investments in new terrains, reassuring external investment and capital that it is safe to 'land' here." The book takes on the resulting "global follies" in the form of countless shopping malls, IT parks, gated employment enclaves, gated communities, and luxury hotels by local and foreign architects alike. It decries among many others, Zaha Hadid's "parametric" IT park in Mumbay for its inefficient responses to the real parameters of climate, light, and airflows, as well as for its "dogmatic use of energy-unfriendly materials like metal and glass cladding, which make it uneconomical and unsustainable." Of Robert Stern's and HOK's gated New Urbanism suburban developments he points out that they have densities too low to imagine in the urban context so typical of India and that they necessarily form entities that "secede from the city and no longer rely on the formal or informal urban systems for services." Meanwhile, most incomprehensibly of all perhaps, agricultural land, once protected, has been deregulated, bulldozed and turned over for disastrous Indian developer-driven projects.

The first part of the book is counterbalanced by a series of buildings that Mehrotra sees as the alternative. In a nutshell, they are critical regionalist. What makes them so is that they "do not reject modernism but rather the new form of internationalism perpetuated by the corporate practices." In fact, critical regionalism means seeing the importance of modernism as a mechanism for viewing tradition afresh. Its mandate agenda and aspirations are regional. He proceeds to give a history of India's great regionalist tradition, starting with Antonin Raymond's Golconda Ashram, and extending to the masterpieces of Charles Correa, Joseph Stein, Laurie Baker, Balkrishmna Doshi, Raj Rewal, and Christopher Benninger. He then presents the heirs of this tradition, the current generation, which in his view has deftly managed to turn the flow of global capital to India's advantage, such as Studio Mumbai, Sameep Pador & Associates, Mahew and Ghosh, Vinu Daniel, and Anagram Architects. Of particular interest is the South Asian Human Rights Center by Anagram with its sustainable, exposed brickwork lattice-pattern. The book's most eye-popping surprise is a selection of multi-cultural contemporary mosques, temples, ashrams, stupas, religious **continued on page 15**

SPEAK, MYSTICISM

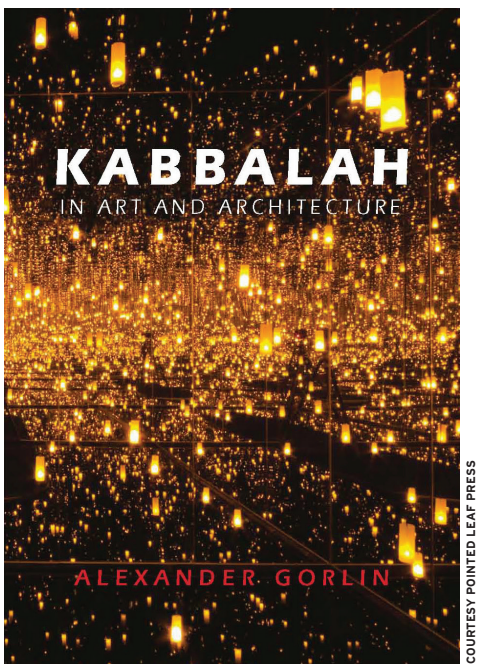
Kabbalah in Art and Architecture
By Alexander Gorlin
Pointed Leaf Press, $60.00

How often is it that we consider the cultural contributions of this intriguing, ever decimated, and re-succeeding people? Their run—which has taken them from ancient Egypt through the ghettos of old Venice to the oceanic explorations of the 1400s to early human rights advances in Holland—is the story of the Jews. And yet, here today, in America, it is just not cool to be one.

Actors wipe the association from their name, architecture's most famed practitioner works under an appellation he was not born with, and when assigned this review I truncated a word in a book's title and assumed my editor was referencing the 1970s SciArc *cabal* of Eric Owen Moss, Thom Mayne et. al. because *that* had been our recent discussion. When a lush "art book" which featured an intoxicating cover photograph—the glow of hundreds of candles turning darkness into a golden haven—I knew that I was wrong.

The volume, *Kabbalah in Art and Architecture*, sets about to reveal the embodiment of the mystical Jewish teaching within the two avocations. To undertake such an act, author Alexander Gorlin must first establish a basic understanding of the texts, a goal that history has found as perplexing, illusive, and torturous as making art itself. If the late Philip Seymour Hoffman talked about the toll of an artist's perfectionism and Rothko, who is featured in the book, committed suicide, consider this: Of the four Rabbis who first undertook to study and convey the Kabbalah, only one remained standing, sane, and able to speak of it. Gorlin contends the teachings, which attempt to explain the inner workings of G-d, are rife with allegories, metaphors, or actualities that permeate great architecture and art. Some referenced by their makers purposefully others by accident.

Most particularly, he focuses on *Zohar, the Book of Radiance*, Kabbalah's foundational text, an artist's Book of Genesis, except that it is an account of what preceded that epoch. The tale begins with a void, the vacuum the Divine leaves as G-d recedes to make room for creation. Into the space enters light, first as a single beam, then flowing forth into ten vessels. But as this illumination is a sacred force of the **continued on page 15**



COURTESY POINTED LEAF PRESS



COURTESY INSPIRATION

Inspiration Head Office by Latha Raman and Jaigopal Rao.

ARCHITECTURE WITHOUT PLANNING continued from page 14 architecture, like the amazing temporary walkways floating on pneumatic pontoons zigzagging cross the Ganges for the feast of Kumbh Mela.

Architectural practice and education needs to be rethought, away from the tendencies in evidence since the 1990s that have helped to cause dire economic, social, and environmental damage on a global scale. With this book, Rahul Mehrotra, the Chair of Harvard GSD's Urban Planning and Design department, has set up a platform for one of the key debates of our time. Can individual architectural interventions make up for a lack of planning? Can the devolution of planning to private interests be anything but ecologically, socially, and economically deleterious? Is there anything to be learned from a comparative approach, bringing in examples of successful planning today? These are pressing issues that are pertinent to a critical regionalist approach not only to India, but to the entire world, including North America.

LIANE LEFAIVRE IS CHAIR OF ARCHITECTURAL THEORY AND HISTORY AT THE UNIVERSITY OF APPLIED ART AND RESEARCHER IN THE URBANISM DEPT. AT TUDELFT. HER MOST RECENT BOOK WITH ALEXANDER TZONIS IS *THE ARCHITECTURE OF REGIONALISM IN THE AGE OF GLOBALIZATION*.

SPEAK, MYSTICISM continued from page 14 Divine it is too powerful to contain, the volumes shatter. It is for man to retrieve and re-compose these sacred shards, to bring order to chaos. If the Hebrew word for this final lesson, *Tikkhun*, has been popularized as action for the greater good, its origins also would seem to imply the labor of "architect."

Gorlin and the book's designer organize the volume in chapters each of which first offer an essay that explains a concept or symbol(s) essential to the Kabbalah—citing works, artists, and architects that have employed it (knowingly or not) followed by well-captioned corresponding visuals which range in era from the 1200s to the present day.

Readers turn a page to find Moshe Safdie's triangular void which frames *Yad Vashem*'s harrowing journey through the Holocaust just as the volume releases into a vast expanse: an elegy that momentarily escapes the heaviness of history to enter the vast domain of the horizon. A stream of light reflected in water pierces Louis Kahn's Salk Institute for Biological Studies at dawn while, presented on the opposite page, a singular white band makes its way through the blue of a Barnett Newman canvas. A third informational type, quotes from the bible or the Kabbahal itself, are intermingled through the exampled images.

Sometimes the book doesn't work. Its essays are difficult, due to its attempt to condense the highly evocative and esoteric into the flatness of language. It is a reminder as to why artists so often prefer to let the mystical remain so. The book is uneven. It is neither systematic in documenting Kabbalah's direct influence nor a survey of the inadvertent parallels between the teachings and the two fields. In terms of building typologies its emphasis is on places of prayer and memorials, but the art it offers is most often exhibited in secular institutions. It notes the California Light and Space trio of James Turrell, Robert Irwin, and Doug Wheeler but omits the West Coast's Wallace Berman, whose Verifax collages were drenched in the Kabbalah. In this, *Kabbalah in Art and Architecture* has the gravitas of a hardback but can function as an informal notebook, examples selected by the writer for his own reference.

Yet, the simple recording of them is important. In terms of the specific, for architects it offers a rich collection of places that connect man to G-d. But, considered in its entirety, Kabbalah in Art and Architecture is about universality.

Collected under one cover is an ephemeral installation of the British sculptor Andy Goldsworthy, sketches by Frank Lloyd Wright of Temple Beth Shalom, an entire epilogue devoted to Anselm Kiefer and Steven Holl's Chapel of St. Ignatius, a catholic place of worship that referenced the Kabbalah's vessels of light.

If the book is unfocused, so to it tantalizes and inspires. Once grasped, Kabbalah, as a lens through which to see these projects, mesmerizes. That was Gorlin's intent.

TIBBY ROTHMAN IS A LA-BASED WRITER.

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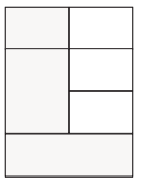
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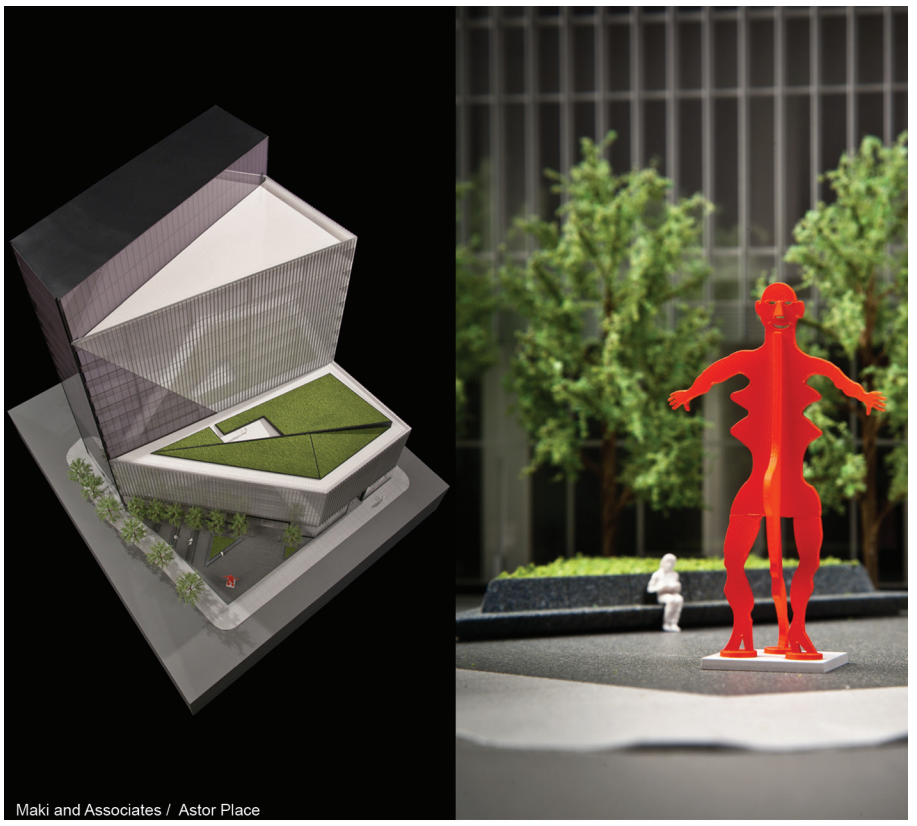
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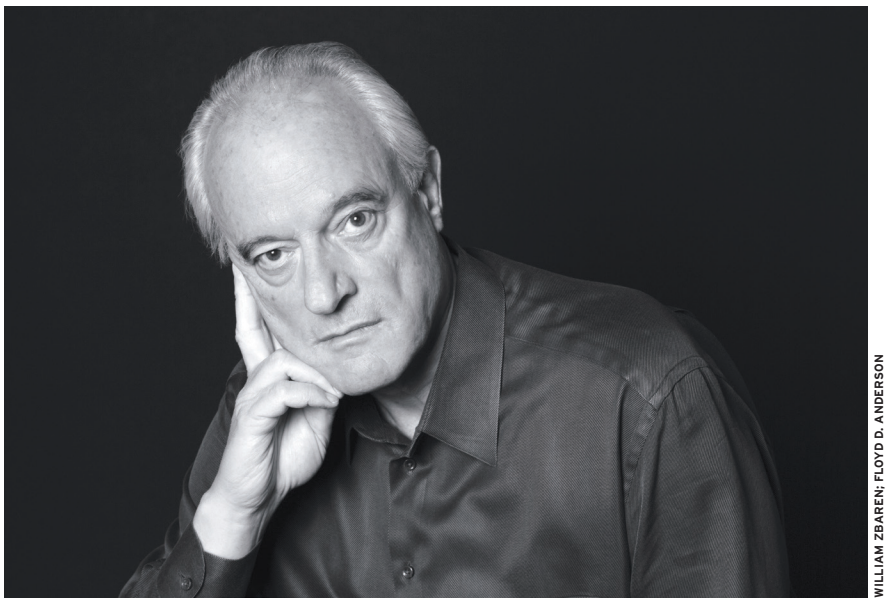
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Q&A> DIRK LOHAN





WILLIAM ZBAREN; FLOYD D. ANDERSON

353 North Clark Street, Chicago; Dirk Lohan

Chicago-based architect Dirk Lohan enjoyed a career enhanced only slightly by his grandfather, Ludwig Mies Van de Rohe. Mies provided Lohan with cigars, martinis, and weekly dinners, influencing his work ethic from the beginning. After his grandfather died in 1969, Lohan took his own career by the reigns, winning projects like the design of the McDonald's headquarters. During this assignment Ray Kroc successor Fred Turner encouraged Lohan to think beyond a Miesian style, which he did. Other career highlights include the Adler Planetarium, the Shedd Aquarium, and the redesign of Soldier Field. At 75, Lohan has no plans to throw in the towel. He spoke to Ashley Devick for *AN*.

Ashley Devick: How has your family legacy impacted your professional career?
Dirk Lohan: I grew up with full knowledge of the existence of my grandfather, who was in America—in Chicago—while I grew up in Germany. But my room as a child was plastered with pictures of his buildings. In fact, one of my favorite stories is that in 1952, after the 860/880 Lake Shore Drive buildings were done, which are really important milestones in 20th century architecture, there was a picture of an inside view of one of the apartments. Looking down you could see Lake Shore Drive with all the cars going by. As a 14 or 15 year old I said, "One day I'm going to live there." And I do. I moved finally last year into 880 Lakeshore Drive. I have a wonderful apartment on the top floor. The view is exactly like it was when I was 15 years old. That's a long time ago.

You have gone on to have a really successful career of your own. What tools did you learn in your younger days that you carried with you through the years and applied to your professional career?
Well, I think that perhaps the most important thing I learned from him, and the people surrounding him that had been with him for a long time, was the extreme attention to the quality of the work—the care and the attitude that architecture is serious business. As he said, you can't invent a new architecture every Monday morning. Meaning, it doesn't come easy. It takes awhile to figure it all out, to try it, test it, and so on. So I think it's the approach to it that I like to think I share with him.

What was one of the biggest challenges of your career?
Really, every project in a way is a challenge because there is always something new. And I've really enjoyed in my career to be able to do very different buildings and not just the same hospital type of thing again and again and again. Almost everything I have done was unique—the Shedd Oceanarium, the Adler Planetarium, or Soldier Field, the football stadium. I had never done a football stadium. For the aquarium, I didn't know how whales and dolphins had to be kept, but you learn these things.

Those are a wide variety of different projects. So would you even be able to describe your design style?
I'd like to be able to say that it is partially contextual and the other aspect is that I do think of the people that use the buildings. I like to create a feeling of comfort and warmth. Certainly I use warmer materials than my grandfather did. He was more cerebral. Contextual to me means I think about the surrounding buildings, whether it's in the landscape or whether it's in the city.

I know that Soldier Field was probably one of your more challenging projects because of all of the public criticism.
Yes.

Looking back, hindsight being 20/20, would you do anything differently?
Not really, no. I think despite all of the initial opposition to it, particularly from the *Tribune*, it has died down. And a lot of people have come up to me and said, "You know, it's really very nice. I like it." This happens a lot with good or important architecture. People at first say this is so different and so alien or whatever and then with time it grows into the city and it becomes part of the picture. And that's what happened with Soldier Field.

Do you have one particular building that has always inspired you?
One building I sort of also grew up with, as a young architect student is Crown Hall at Illinois Institute of Technology, which is the architecture school. That is a wonderful building, column free—the whole floor plate has no columns in it.

What about the broader horizon? How long do you think you will keep doing it?
Me? You know it's interesting. I never would have though that I would be doing this for so long. But it's a good thing to have something that keeps you going. To get up and go to work is healthy. Rolling over five more times in bed is not so healthy. So I probably will do it a few more years. As long as people think I'm okay. I mean, my grandfather was 83 when he died and he had just gotten the IBM building. He was maybe 80 years old at that time. I'm not yet 80 and still pretty healthy and vital.

So what's been the highlight of your career?
You're not going to ask me, I hope, what is the favorite building of those that you've done. Because people always ask that and I never know. Generally speaking, the last one. It's like, your last girlfriend or the current girlfriend is the one you love.

Well, I met a lot of wonderful people who were often my clients. To give you one example I did the corporate headquarters project for the McDonalds in Oak Brook, the whole campus. That was a competition and I was very young. I was in my early 30s. There were people from different places around the country all making designs. And we made a design and went through the period of interviewing with management and the executives. The CEO was Fred Turner, the successor to Ray Kroc. And one day after one or two interviews had already taken place he called. "Dirk, this is Fred Turner." I said, "Yes, Fred." "Can you come and see me," he said. I said, "When would you like me to do that?" And he said, "Well, now." So I drove out and when I get there nobody was in his office but there was a bottle of champagne with two glasses. And I thought, that's not a bad sign. Well anyway, he gave me the job. And he said two things: My competition entry was, shall we say, still a little bit Miesian—rigid and rectilinear and things like that. He said, "I want to hire you, but not because I like your design so much. But I think we can work together very well." That was an interesting little detail. And then he said, "I want your design, not a Mies design." And that was only a few years after Mies, my grandfather, had died. So he challenged me. And that was wonderful, and it made a difference to me.

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